

GOVDOC

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STOCKHOLM SUBWAY
KUNGSTRÄDGÅRDEN STATION
ULRICK SAMUELSON, ARTIST
1977

CALL TO ARTISTS

BACKGROUND

In 1978, as part of the U.S. Department of Transportation's statement on design for transportation systems and the quality of the built environment, funds were allocated for the country's first comprehensive art-in-transportation program.

The Cambridge Arts Council received a start-up grant from the Urban Mass Transportation Administration (part of the U.S. Department of Transportation) to work with the MBTA to design and implement a process to select and commission artists as part of the T's Red Line Northwest Extension construction project. This collaboration resulted in the development of the nationally known and replicated "Arts On The Line" program.

The MBTA expanded its contract with the Cambridge Arts Council in 1980 to include art selection for 9 stations slated for renovation under the Station Modernization Program. ArtStops, an art program for temporary works, was also developed to help ease some of the discomfort commuters experienced during subway construction. ArtStops furthermore proved to be a helpful public educator for the permanent art works to come.

The Arts On The Line program created community environments which stimulate, challenge, aesthetically please, and in some instances provide a sense of identity for station communities.

Arts On The Line developed into one of the nation's largest and finest transit art collections. The program won a Presidential Design Award, a Governor's Design Award (MA), and an American Institute of Architect's Award for innovation and excellence. A public art advocacy film, "Arts On The Line," mirrors the program's success. It has won 5 national film awards. In turn, metropolitan Boston's subways have generated a decade of positive media and press attention for the MBTA; literally millions of people are familiar with the MBTA's public art.

Since 1979, the Cambridge Arts Council has been a partner with the MBTA to create a valued and diverse public art collection. It includes 20 permanent artworks installed in 4 Red Line Northwest Stations (Harvard, Porter, Davis and Alewife); another 12 works incorporated into 8 modernized stations on the Red and Orange Lines. A permanent artwork is also included in the Quincy-Adams Station. The Cambridge Arts Council administration of ArtStops provided over 21 artists opportunities to create more than 50 temporary works within 2 years.

Additionally, 11 artworks have been commissioned and are being installed in 9 Orange Line Stations as part of the Southwest Corridor Art program. This program is administered by UrbanArts, Inc. in Boston.

The Massachusetts Bay Transportation Authority (MBTA) is pleased to announce a Call to Artists for Arts On The Blue Line.

The Blue Line is one of metropolitan Boston's 4 subway lines. Of the Blue Line's 12 stations, this announcement seeks artists—local, national and international—to be considered for subway art commissions for art works to be integrated into the following Blue Line Stations:

**MAVERICK
ORIENT HEIGHTS
SUFFOLK DOWNS
BEACHMONT
REVERE BEACH**

The MBTA has hired jpa + milne architects & engineers as the architects for the 5 listed stations. Public art consultant Pallas Lombardi and her associate Knox Turner serve as administrators for the art program.

The Slide Registry used for the review and selection of artists is housed at the Cambridge Arts Council, 57 Inman Street, Cambridge, Massachusetts 02139.

ARTS ON THE BLUE LINE

SUBWAY ART

Art in subways is not a new idea. Although Arts On The Line was this country's first comprehensive art-in-transit program, other world cities have exemplary transit art programs.

Stockholm initiated its art program in 1956 to give its subway system an identity, to compensate for the lack of contact commuters have with surface level landscape and daylight, and to create a total subterranean environment. 107 artists have collaborated with station architects to create 70 works of art for 54 transit stations in the city.

Since 1969, Paris has been presenting temporary public art in its transit system—200 projects to date. 17 permanent works are found in 26 stations. Paris Metro's primary reason for including art in its system is to improve the quality of the transport experience by linking it with life above ground, in order to encourage interpersonal communication, and to create "escapist pauses" in the monotony of urban life.

Construction of the Brussels subway system began in 1965 and by 1969 Belgium artists were being commissioned to integrate works into the station designs. 45 artworks have been installed in 33 stations.

London Regional Transport is modernizing 100 stations and continuing an extensive art program that is intended to provide each station with its own identity. Between 5 and 7 artists join the program each year. 18 artworks have been completed since 1981.

As a way to discourage violence and increase ridership while contributing to the support of artists, Mexico City's Sistema de Transporte Colectivo works with Mexican art organizations and institutions to bring temporary art exhibits to its stations. Also, archeological and architectural artifacts are integrated in newly-constructed stations to provide individuality to those sites.

In this country, Arts On The Line has inspired transit art programs in New York City, Detroit, Pittsburgh, Buffalo, Los Angeles, Portland (OR), Sacramento, Atlanta, Miami, and Seattle.

The incorporation of art into Seattle's new Metro system should not strike anyone as unusual who is familiar with the city's extraordinarily rich history in public art. For years, Seattle has had a strong Percent for Art Program which has resulted in innovative public art projects throughout the city. In 1984, the Metro undertook the Downtown Seattle Transit Project and hired artists and architects to collaborate on design teams to turn a functional transit environment into a place of human interest. 5 artists on the initial design team are responsible for (along with 16 artists commissioned to do specific works) a total of 38 artworks incorporated into 5 transit stations.

The MBTA in Boston is committed to public art-in-transit. Through the Blue Line program, one half of one percent of construction costs are dedicated to art. Like its international sister city programs, the **Arts On The Blue Line** program hopes to further improve Boston's subway environment, increase ridership, and help build a unique identity for each station.

THE MBTA'S PUBLIC ART COLLECTION

RED LINE

ALEWIFE STATION

David Davison
Porcelain tile wall mural

Richard Fleischner
Three acre environmental site work with plantings, pavers, and stone blocks

Joel Janowitz
"Alewife Cows"
Mural painted on ten steel panels

William Keyser, Jr.
Two maple sculptural benches

Alejandro and Moira Sina
"The End of the Red Line"
Red neon sculpture

Nancy Webb
One hundred bronze tiles

DAVIS SQUARE

Belfast Bay Tileworks
Jack Gregory and Joan Wye
"Children's Tile Mural"

Sam Gilliam
"Sculpture with a D"
Painted aluminum relief sculpture

James Tyler
Ten life-size cast masonry statues

Poetry:
Sam Walter Foss, Excerpt from
"The House by the Side of the Road"
Walt Whitman, Excerpt from
"Leaves of Grass"

Emily Dickinson, "No. 288, The Complete Poems of Emily Dickinson"
Elizabeth Bishop, "Casablanca"
Erica Funkhouser, "Standing Up"
E. J. Graff, "Blackbird, Fly"
Denise Levertov, "Not to Have"...
James Moore, "At 7am Watching the Cars on the Bridge"

Peter Payack, "No Free Will in Tomatoes"
Richard C. Shaner, "Gilman Pond Mountain"
Anna M. Warrock, "Remembering my Mother's Face"
Eleven Poems sandblasted into the brick pavers of the main headhouse and station platforms

PORTER SQUARE

Carlos Dorrien
"Ondas"
Carved granite wave

Mags Harries
"The Glove Cycle"
Bronze gloves

David Phillips
"Porter Square Megaliths"
Sliced boulders with cast bronze sections

William Reimann
Six granite bollards sandblasted and incised with ethnic symbols

Susumu Shingu
"Gift of the Wind"
Steel sculpture

William Wainwright
"The Lights at the End of the Tunnel"
Aluminum and mylar mobile

HARVARD SQUARE STATION

Dimitri Hadzi —
"Omphalos"
Stone sculpture

Gyorgy Kepes
"Blue Sky on the Red Line"
Stained glass wall

Joyce Kozloff
"New England Decorative Arts"
Tile wall mural

Ann Norton
"Gateway to Knowledge"
Red brick sculpture

CENTRAL STATION

Elizabeth Mapelli
Untitled
Seven fused-glass tile murals

Anne Storrs and Dennis Cunningham
One hundred bas-relief ceramic medallions

KENDALL SQUARE/M.I.T.

Paul Matisse
"The Kendall Band" ("Kepler," "Pythagoras," and "Galileo")
Musical sculptures

PARK STREET

Ralph Helmick
"Benedictions"
Two five foot bronze hands

WASHINGTON STREET/Downtown Crossing

Lewis "Buster" Simpson
"Situations"
Thirty one granite seats

SOUTH STATION

Christopher Sproat
Red neon ceiling sculpture

Jeffrey Schiff
Sculpture
To be installed

Todd McKie
"Travel is so Broadening"
Painted murals
To be installed

Silvana Cenci
"Wheels in Motion"
Metal wall relief

ASHMONT STATION

David Brisson
"Two Intersecting Sixteen-Celled Polytopes in a Hypercube"
Stainless steel wire sculpture

Eugene Richards
Eight photo murals

Ken Robert Buck
Photo mural

John Heymann
Photo mural

BROADWAY STATION

Jay Coogan
"Domestic Objects and Tools of the Trade"
Sixteen enamel and steel sculptures

QUINCY ADAMS STATION

Elaine Calzolari
"Cirrus Clouds"
Stainless steel and mylar sculptures

ORANGE LINE

NEW ENGLAND MEDICAL CENTER

Richard Gubernick
"Caravan"
Four colorful wall reliefs

BACK BAY/SOUTH END

Stephen Antonakos
"Neon for Back Bay—South End Station"
Four multi-colored abstract neon sculptures

Tina Allen
"A. Philip Randolph"
Bronze sculpture

George Greenamyer
Cast-iron locomotive sculpture

MASSACHUSETTS AVENUE

Bruce Taylor
"Massachusetts Avenue Station"
Aluminum kinetic sculpture

RUGGLES STREET

John Scott
"Stony Brook Dance"
Hanging kinetic sculpture
To be installed

Paul Goodnight
Ceramic polychrome wall mural
To be installed

ROXBURY CROSSING

Susan Thompson
"Neighborhood"
Five fabric banners

JACKSON SQUARE

James Toatley/Linda Toatley
"Faces in the Crowd"
Relief. To be installed

STONY BROOK

Malou Flato
"Life Around Here"
Ceramic tile mural

GREEN STREET

Virginia Gunter
"Color Passage"
Twenty painted perforated metal units with stained glass elements
To be installed

FOREST HILLS

Dan George
"Transcendental Greens"
Polychrome aluminum serial sculpture

CHINATOWN STATION

Toshihiro Katayama
"Colors on the Line"
Forty-four multicolored steel panels

STATE STREET

Albert Paley
Untitled
Courtyard gate

Toshihiro Katayama
"Painted Star"
Steel panels

Robert Kennedy
Color tunnel and lights

GREEN LINE

NORTH STATION

Karen Moss
"Leaves n' Links"
Painted mural on bridge

Miroslav Antic
Painted mural on bridge

GOVERNMENT CENTER

Mary Beams
Sixteen painted panels

PARK STREET

Lilli Ann Rosenberg
"Celebration of the Underground"
Mosaic mural

NEWBURY STREET SUBSTATION

Morgan Bulkeley
Wall mural

"BOSTON PUBLIC LIBRARY"

(circa 1985)

STOCKHOLM SUBWAY
JARVA LINE PLATFORM
P.O. ULTVEDT, ARTIST
1975



STOCKHOLM SUBWAY
VRETEN STATION
TAKASHI NARAHA, ARTIST
1985





PROGRAM OBJECTIVES

Arts On The Blue Line is both an extension and a refinement of the successes of the MBTA's art programs. Because Arts On The Line policies and procedures have been widely replicated in the U.S., the consultants now enjoy the benefit of how other cities have improved upon the program.

Arts On The Blue Line will strive to distinguish itself by varying the selection procedures slightly to encourage substantial collaborations between selected artists and the station architects. Artists are initially selected by Station Art Committee jurors to be interviewed by the station architect. The architect, with advice from the art jury professionals, selects a collaborator or collaborators during design development. The artists integrate their design into the architect's plans during design development and preparation of contract documents.

The "interview" process is replacing the proposal stage of the artist selection process. Formerly, artists competed in limited competitions for station commissions.

Each artist would be paid a fee to develop and present a proposal to the Art Committee, usually over a 6 to 9 week period and with limited exposure to the station architect. Based on this initial proposal, an artist would win the station commission. The artist would not be paid to work with the architect again until the project was under construction, although minor changes to proposals were expected of the artists.

What the consultants and the MBTA learned from these experiences was that artists were not working closely enough with architects; many design and construction issues were not confronted prior to the construction phase. More fully integrated art should result from artist-and-architect collaboration, but it is very important that artist and architect work together during design development and preparation of contract documents.

Under **Arts On The Blue Line**, artists are paid to collaborate with the architects and to integrate their proposed art into the station designs.



STOCKHOLM SUBWAY
COLLEGE OF MUSIC STATION
ENNO HALLEK & AKE PALLARP, ARTISTS
1973

HOW ARTISTS ARE SELECTED



STOCKHOLM SUBWAY
HALLONBERGEN STATION
GOSTA WALLMARK & ELIS ERIKSSON, ARTISTS
1975-1982

COMMUNITY PARTICIPATION

Involvement of the community is key to successful art projects. For **Arts On The Blue Line**, community involvement takes place in the forum of the "Art Committee."

An Art Committee is established for each station site. Members of the Art Committee include business, community, MBTA, architectural, historic society, community development and art office representatives who serve as advisors. These 15-20 professionals and interested parties assist the consultants in creating a site profile. The profile contains information about the station's daily use and users, community and neighbors, architecture and history. The profile serves as an important context for art. Art jurors and artists use Art Committee profiles when selecting or creating art for each station.

The art jurors (who sit on the station Art Committee) are professionals from the field who are knowledgeable in contemporary public art. Between 3 and 5 jurors serve on a Committee. Artists, curators, public art administrators, writers, critics, and museum professionals are qualified art jurors. The jurors select artists who in turn are interviewed by the architects. The jurors make their decisions in context, based on the site profile and working with the committee members. Jurors recommend which artist is the best choice as a collaborator with a particular architect. The architect makes the final selection in

consultation with the MBTA and public art consultant. All final approvals are made by the MBTA.

Each artist selected for interview from the Slide Registry meets with the architect, MBTA representatives and the art consultant. Each artist's travel expenses are paid.

The Slide Registry is the major source for eligible artists. Jurors also add artists to the pool of artists.

FEES AND ALLOWANCES

Once an artist is selected after the interview process, s/he begins collaboration with the architect. A contract between the artist and architect is negotiated by the public art consultant. Artists are paid a collaboration fee during design development and preparation of construction documents. The artist is under contract to the architect. Once construction begins, the artist is placed under a new contract to oversee the fabrication and installation of the art. The art allowances range between approximately \$50,000 to \$150,000 per station.

Collaboration fees begin from \$5,000.

Costs covered by the art allowance include the artist's fee, materials, fabrication, engineering, studio expenses, insurance, delivery, storage and assistants' fees. Site preparation and installation costs are not included in the art allowance.

PUBLIC ART CONSULTANT

Public Art Consultant, Pallas C. Lombardi, has been hired by **jpa + milne architects & engineers** and the Massachusetts Bay Transportation Authority (MBTA) to design and implement an art program for the Blue Line Station Modernization Program. From 1980 through 1988, Ms. Lombardi worked as an administrator and director of the Arts On The Line Program for the Cambridge Arts Council. Ms. Lombardi will continue to work with the Cambridge Arts Council on this program by using their Slide Registry during the artist selection process. Arts Consultant Knox Turner is assisting Ms. Lombardi with the administration of the **Arts On The Blue Line** Program, along with Kim Gulino, administrative assistant to the project.

FUNDING

Arts On The Blue Line is supported by design funding from the Urban Mass Transportation Administration (UMTA) of the U.S. Department of Transportation.

To select the art, fair, democratic and effective procedures formerly developed by the Cambridge Arts Council and approved by the Urban Mass Transportation Administration (UMTA) for Arts On The Line are implemented by the consultants. Art Committees are formed for each station. A Slide Registry (currently with slides from over 1,000 artists nationwide) is open to all artists. The process, though lengthy, assures:

- community participation,
- creation of site profiles,
- aesthetic decision-making by art experts,
- the meeting of safety and maintenance concerns, and
- involvement of the artists at the earliest design phases.

To date, the majority of artists commissioned by the MBTA's art-in-transit programs have lived and worked in Massachusetts. The resulting collection ranges from intimate bronze gloves scattered down an escalator median strip to a monumental landmark wind sculpture outside a subway entrance.

The criteria for art is that it be:

- high quality,
- appropriate to the site,
- durable, and
- maintainable.

Artists are informed of all upcoming commissions and of how to join the Slide Registry through a national "Call to Artists."

A complete information package should include:
Information from the form.

Up to sixteen (16) 35mm slides, enclosed in a plastic viewing sheet. The slides should be of works completed recently.

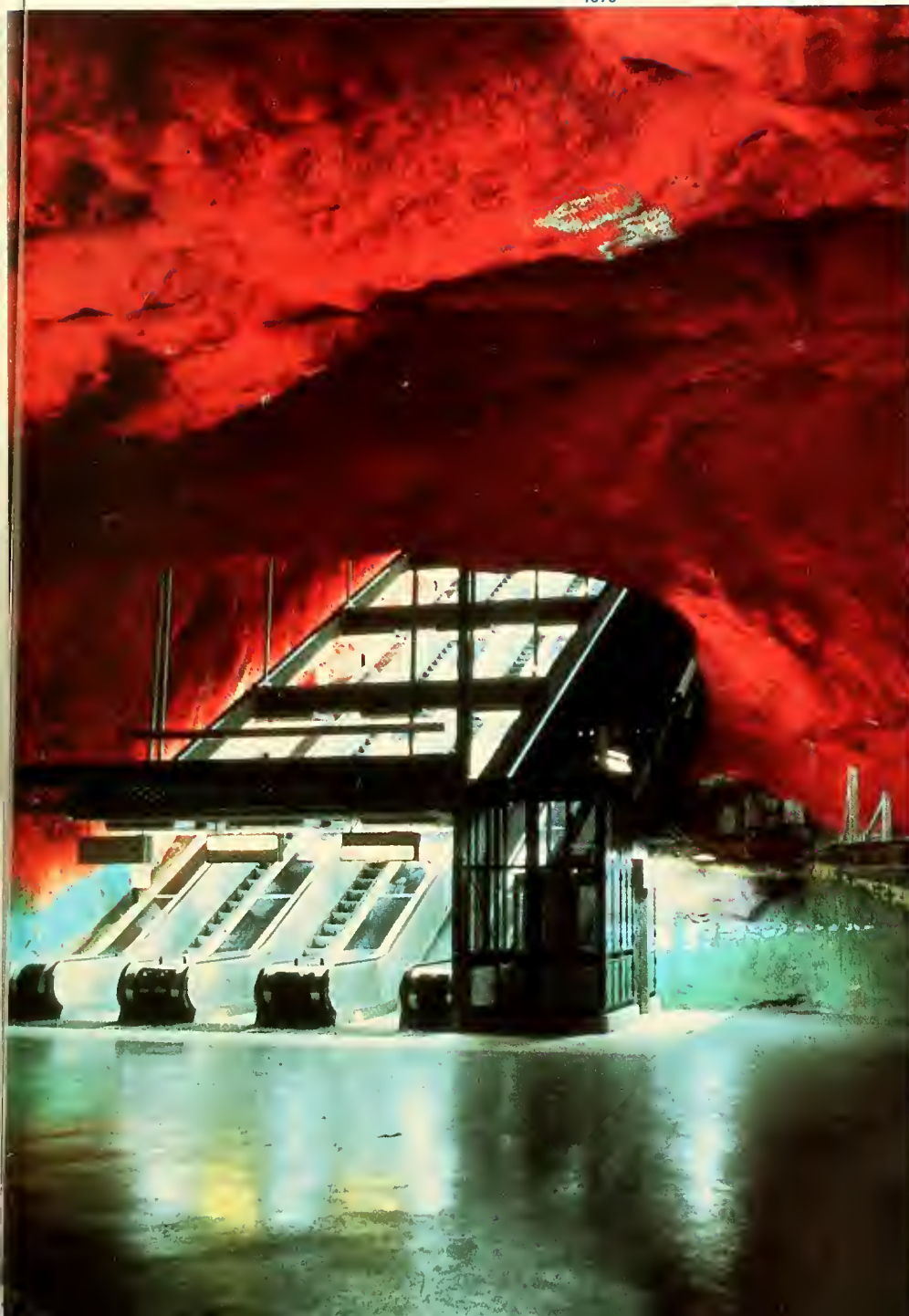
A current resumé.

Any support materials, such as artist's statement, exhibition catalogues, reviews, and newspaper or magazine articles.

Title Size-Year Medium	TOP Slide No.
Name Address City, State, Zip	

Please label slides with your name, the title of the work, date, and size (height x width x depth), in accordance with the diagram.

STOCKHOLM SUBWAY
SOLNA CENTRUM
ANDERS ABERG & KARL-OLOV BJORK, ARTISTS
1975



Artists who would like to be considered for a commission should provide this information and send it along with current slides and a resume to: Public Art Registry, Cambridge Arts Council, 57 Inman Street, Cambridge MA 02139.

Name _____

Address _____

City _____ State _____ Zip _____

Phone: Day () _____

Evening () _____

Previous public art commissions # _____ Where? _____

ART MEDIA: Indicate the primary and secondary areas in which you work by marking them 1 and 2 respectively.

- | | | |
|---------------------------------------|--------------------------------------|--|
| <input type="checkbox"/> Sculpture | <input type="checkbox"/> Film | <input type="checkbox"/> Performance |
| <input type="checkbox"/> Photography | <input type="checkbox"/> Printmaking | <input type="checkbox"/> Environmental |
| <input type="checkbox"/> Architecture | <input type="checkbox"/> Craft | <input type="checkbox"/> Mixed Media |
| <input type="checkbox"/> Painting | <input type="checkbox"/> Video | |

☐ Other Defining Characteristics: _____
e.g. light (neon), ceramics, glass, metal, wood, fiber, plastics, etc.

SLIDE INVENTORY: The numbers on your list should correspond with the numbers on your accompanying slides. If work is not for sale put NFS in the price column.

	Title of work	Date	Size	Medium	Price
1					
2					
3					
4					
5					
6					
7					
8					
9					
10					
11					
12					
13					
14					
15					
16					

ARTIST PROFILE: The Cambridge Arts Council commissions artists on an Equal Opportunity/Affirmative Action basis. Voluntary information in this regard is welcome.

- | | | | | | | |
|--|---|--------------------------------------|---|---|-----------------------------------|---|
| <input type="checkbox"/> Male | <input type="checkbox"/> Female | <input type="checkbox"/> 25 or under | <input type="checkbox"/> 26 to 35 | <input type="checkbox"/> 36 to 45 | <input type="checkbox"/> 46 to 55 | <input type="checkbox"/> 55 and over |
| <input type="checkbox"/> Native American | <input type="checkbox"/> Alaskan Native | <input type="checkbox"/> Asian | <input type="checkbox"/> Pacific Islander | <input type="checkbox"/> Black (not Hispanic) | <input type="checkbox"/> Hispanic | <input type="checkbox"/> Caucasian (not Hispanic) |
| <input type="checkbox"/> Other (define) | <input type="checkbox"/> Artist with Disability | | | | | |

PALLAS C. LOMBARDI
BRICKBOTTOM STUDIOS
ONE FITCHBURG STREET, 0212
SOMERVILLE, MASSACHUSETTS 02143



STOCKHOLM SUBWAY
STADIUM EXIT
ENNO HALLEK & AKE PALLAR, ARTISTS
1973

